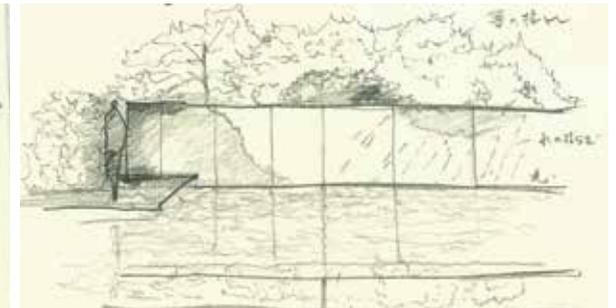
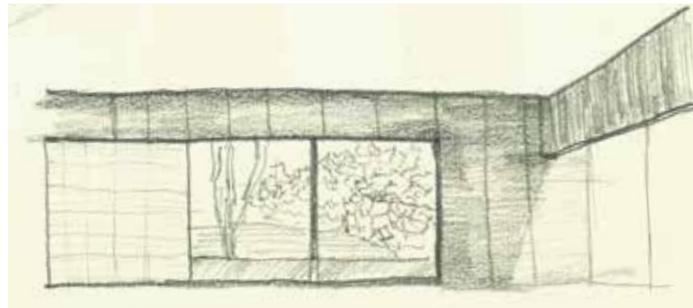
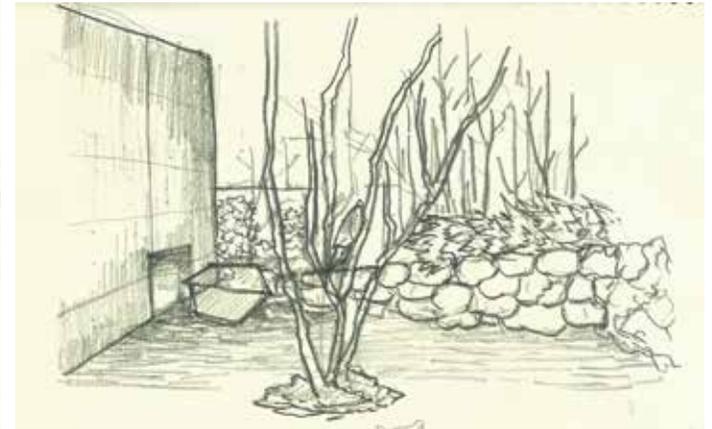
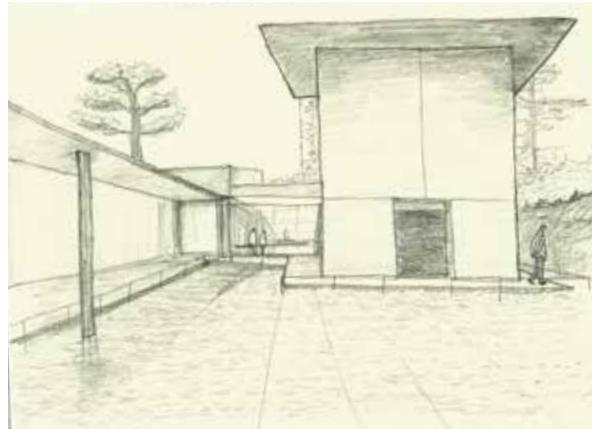


# 人と自然が対峙する建築空間

— 表現のマトリックスを活用した鈴木大拙館の分析から —

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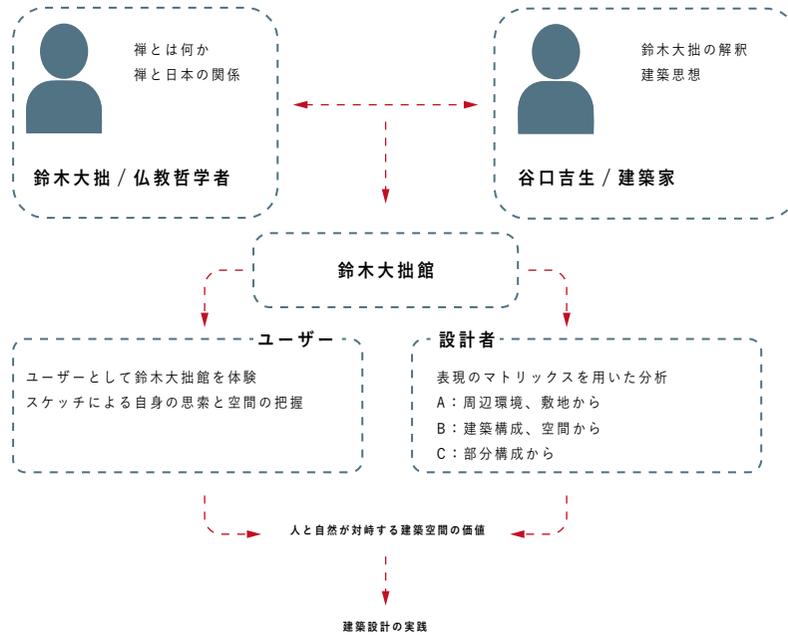


私は使い手の感性を刺激するエモーショナルな建築空間への興味がある。

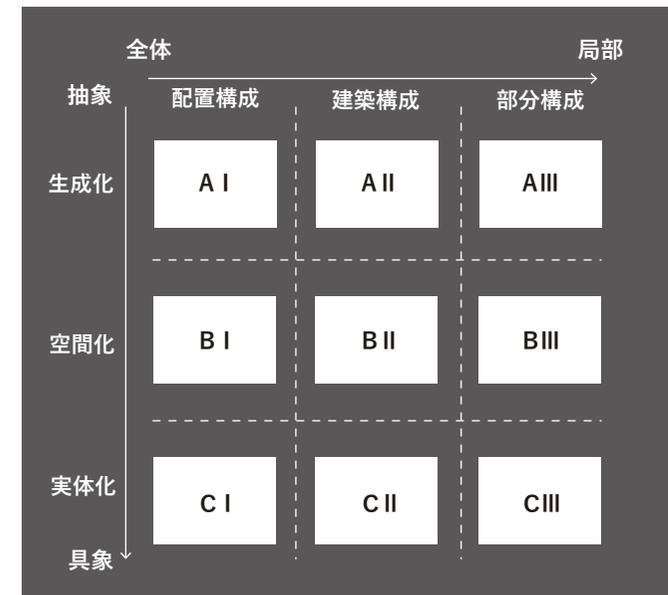
建築家谷口吉生が設計した「鈴木大拙館」を体験し、人と自然が静かに向き合う建築空間に感銘を受けた。

建築は人と自然が対峙する契機を生み出す可能性があると考え、「鈴木大拙館」の設計プロセスを深く知りたいと思い研究を始めた。

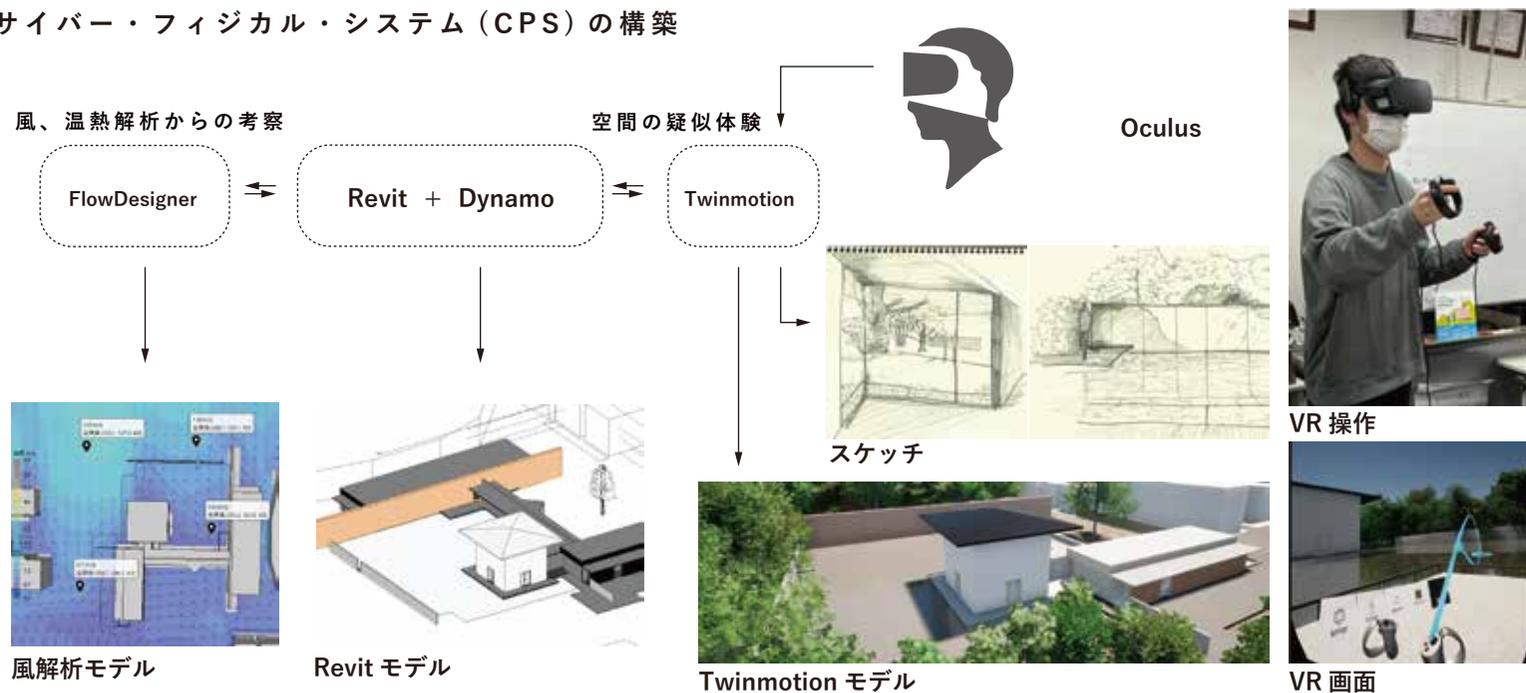
## 研究の流れ



## 川崎清の「表現のマトリックス」を援用



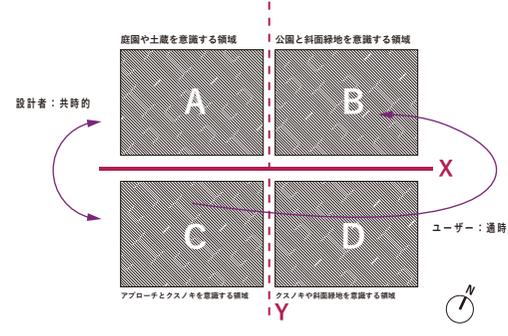
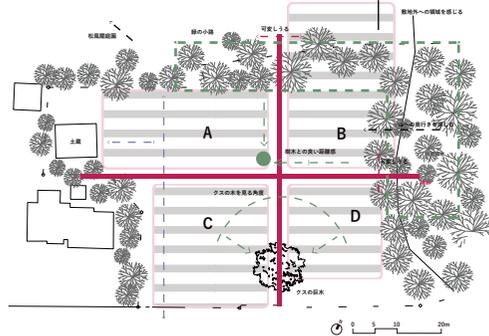
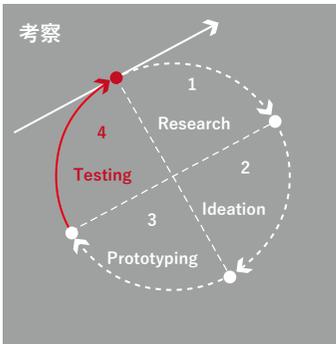
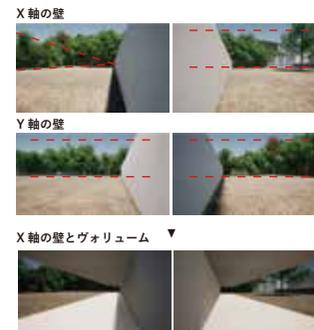
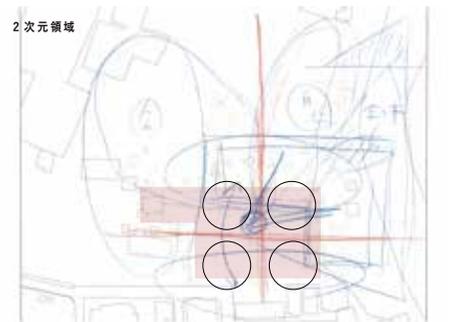
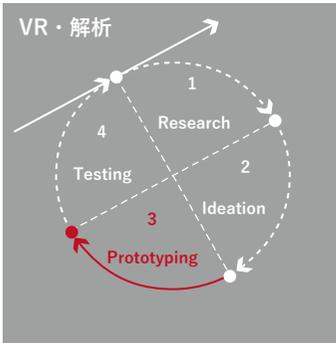
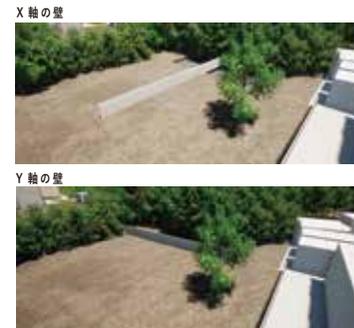
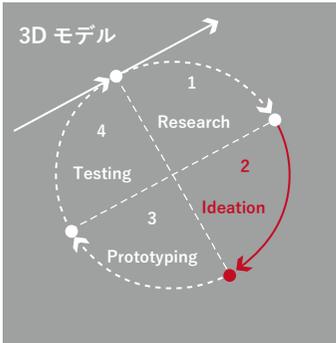
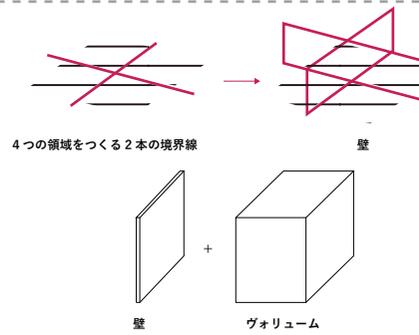
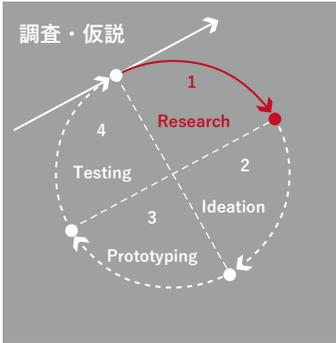
## サイバー・フィジカル・システム (CPS) の構築

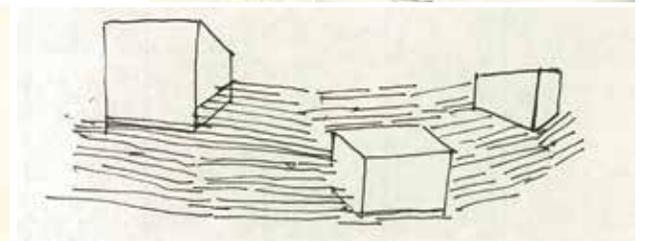
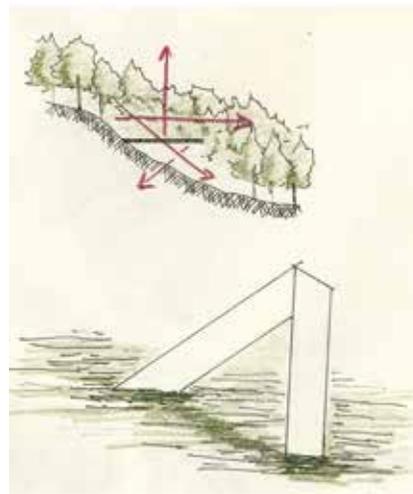
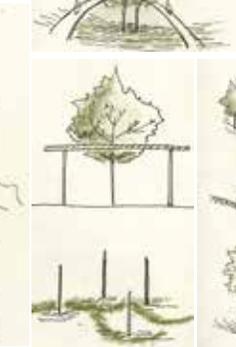
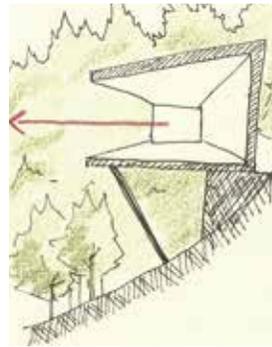
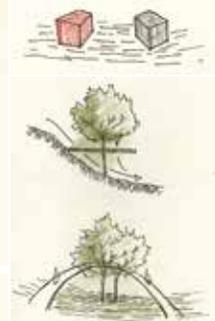
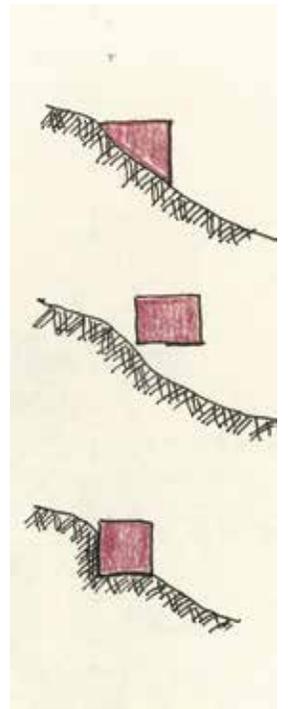
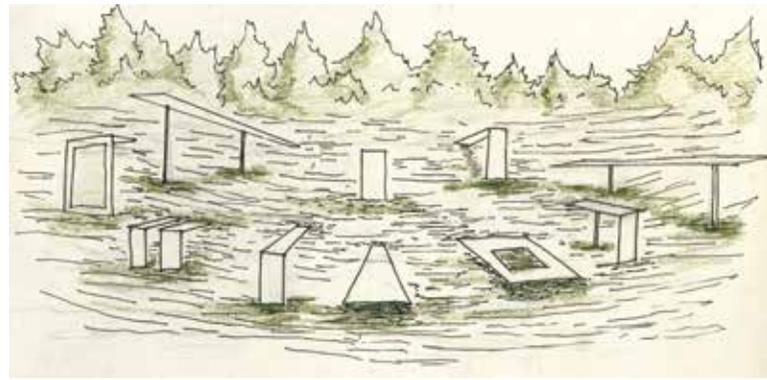


A I · A II · A III

B I · B II · B III

C I · C II · C III





建築設計の実践